Traditional Irish airs

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pt.4

2 and 3 Parts Staff Notation

Traditional Irish Airs

Selected from the Irish and Anglo-Irish Song Books by

Rev. P. A. Walsh, C.M.

Pianoforte Accompaniments by

Annie W. Patterson, Mus.Doc.

Part 4

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Traditional Irish Airs

Selected from

"ceól ár sínsear," "ár gceól féinig," "síḋ-ċeól,"
AND "SONGS OF THE GAEL"

As Collected and Edited by

THE REVEREND P. A. WALSH, C.M.

WORDS IN IRISH; AIRS IN STAFF NOTATION

Arranged for Two and Three Vocal Parts
with Pianoforte Accompaniments

BY

ANNIE W. PATTERSON, B.A., Mus.Doc.

PART IV.

Price, Two Shillings and Sixpence

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PART IV.

FOREWORD

For many years past I have been collecting Traditional Irish airs and folk-songs in the Irish language. I have also been selecting for these old airs the best and most suitable Anglo-Irish ballads and songs that I could find. The result of my labours has been given to the public in three fairly large collections of Irish songs, and in four books of Anglo-Irish songs. The names of the Irish books are "Ceól ár Sinsear," "Ár gCeól Féinig," and "Síḋ-Ċeól." The Anglo-Irish song-books are called *Songs of the Gael*—in four volumes or series. The music in these volumes is in Tonic Sol-fa notation.

From several quarters I have had requests to publish, or allow to be published, a selection of my airs in Staff Notation, with piano accompaniment. I have at length made up my mind to have this done. I have entrusted the doing of it to one whose name stands in the forefront amongst Irish musicians, and whose record is a guarantee that the work will be well done. Dr. Annie W. Patterson, B.A., Mus. Doc., is well known. Her appreciation of our noble Irish Folk Music, and her sympathetic treatment of it, are matters of common knowledge. She has, at my request, arranged a collection of fifty of the airs contained in my books.

The arrangements are in two and three parts, with piano accompaniment. I have put but one verse of the Irish song under the notes, and have given in every case under the air the reference to the book and page where the full song may be found. I have also given the reference to the *Songs of the Gael*, where Anglo-Irish words for an air may be found.

I embody here some notes which Dr. Patterson has kindly furnished me with, and which will be found highly serviceable to teachers and others who may use this music.

I have only to add that I shall be glad to receive suggestions from readers as to what airs in my collections they would like to see included in a further instalment of staff notation arrangements. The entire collection will be issued in similar parts.

The reference to the pagination of "Ceól ár Sinsear," which is found at foot of each air in this collection, is a reference to the revised and improved edition which was published in 1923.

April, 1924. An tAṫair Pádruig Breaṫnaċ.

N.B.—No words are printed in the music under the "Endings." The Words to be sung are the same which are sung for the bar or bars immediately preceding the *D.C.*, and will be different, of course, in the several verses.

The grace note (*Appoggiatura*) where introduced in the vocal parts, if used, should be interpreted in the "traditional" manner of the rural singer, rather than in its classical sense.

NOTES ON THE MUSICAL ARRANGEMENTS OF REVD. FATHER WALSH'S GAELIC SONGS

Regarding the musical arrangements of the above, every effort has been made to render them as widely acceptable to Schools and Music Students as possible. First, the airs have been translated from the Tonic Sol-fa to the Staff Notation, following the Revd. Editor's indication as closely as possible. Then, the tunes have been vocally harmonised in two and three parts, the latter invariably when the compass permitted it, so as to enable them to be sung by two to three treble voices. In cases where the school-class does not easily permit a division into first and second trebles and altos (contraltos), an experienced teacher will be able to choose which of the parts written on the second line may best be taken by young singers possessing the lower range.

In all cases it is advisable, when possible, to use the pianoforte accompaniment, in order to secure a complete harmonic effect. This accompaniment has been written simply, yet with the greatest care, so as to secure an adequate support for the voices, and yet avoid, almost wholly, the doubling of the melody in unison on a tempered instrument. This should aid intelligent singers in getting *just intonation*; a most important factor in the correct interpretation of Irish folk-music. Should it be preferable to sing any one number as a solo, the piano part again will be found so designed as to give all the needful accompaniment, and thus furnish means for musicianly solo vocalism.

So as to economise space, Repeats are often used, generally with varied cadences, marked respectively 1_o, 2_o (signifying *primo*, or *secundo tempo*). It will be seen also, so as to preserve uniformity, that Italian rates of speed and marks of expression are used throughout, as these are universally recognised in musical notation. These Expression Marks should be most scrupulously observed, and attempts made to obtain graduated light and shade of tone, coupled with accurate vocal production. These points can only be properly attended to under the tuition of a skilled vocal teacher. As but one verse of each song is printed in Gaelic, the letters *D.C.* (*da capo*, i.e. from the beginning) refer to the rendering of two or more verses (these being available for the student in Father Walsh's Tonic Sol-fa volumes, published by Messrs. Browne & Nolan, Ltd.).

One or more bars, as an "Ending," are also appended, so as to give a finished conclusion to the whole. When finishing the song this "Ending" may, at the discretion of the performer, be substituted for the bar or bars immediately preceding *D.C.* Finally, it should be noted that the marks of expression attached to the upper vocal stave (1st treble) are intended also to apply to the parts for the second trebles, pauses alone being indicated on the lower of the vocal staves, as these should be most diligently observed and held, generally for three beats of one of any given bar. Attention to all indications of speed and expression will greatly add to the beauty and appeal of these exquisite native melodies, and both singers and teachers are earnestly advised to give such "Expression" the fullest and most careful practice.

Eithne Ní Peadair,

Ollam Ceóil.

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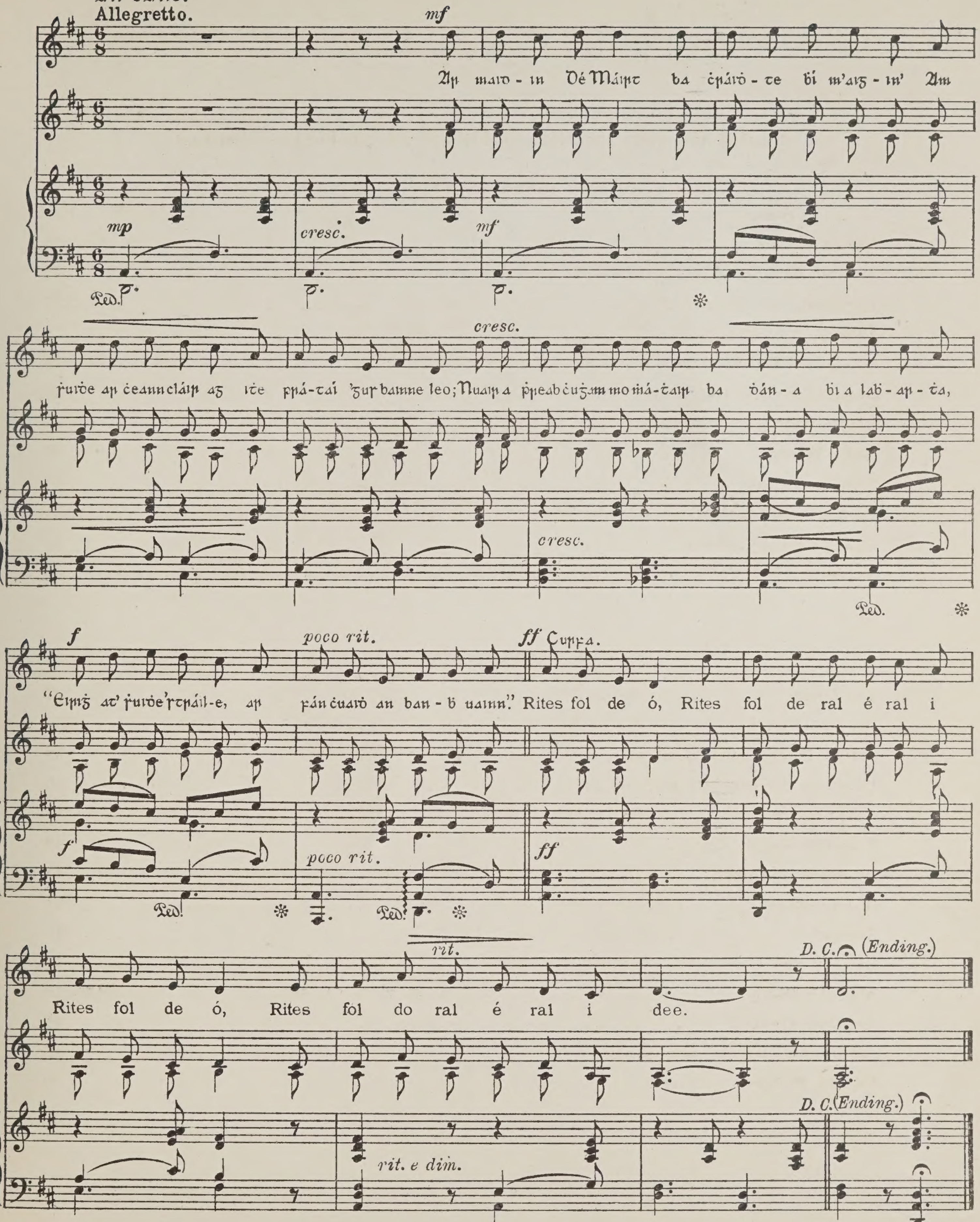
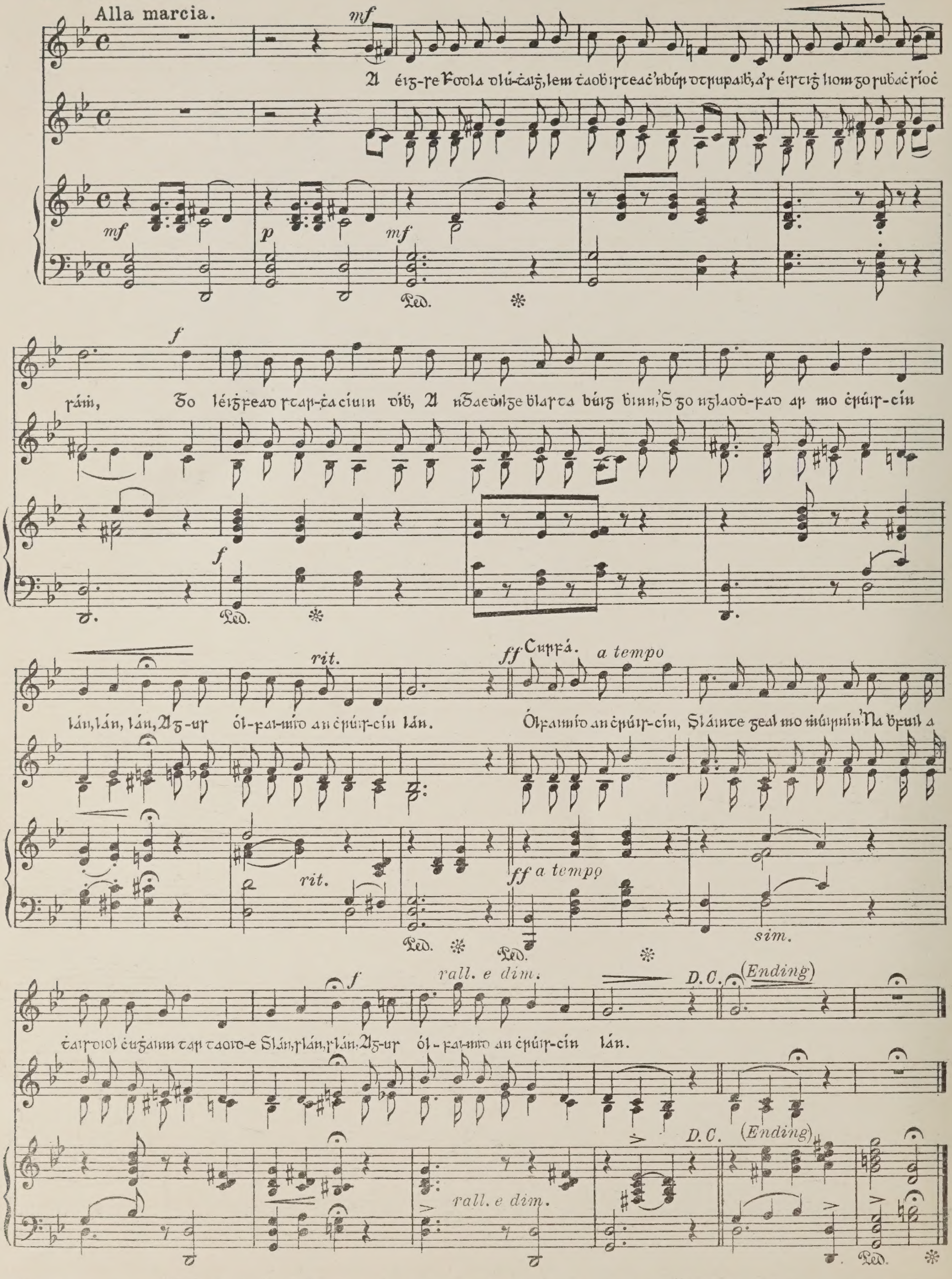
An bAnb.



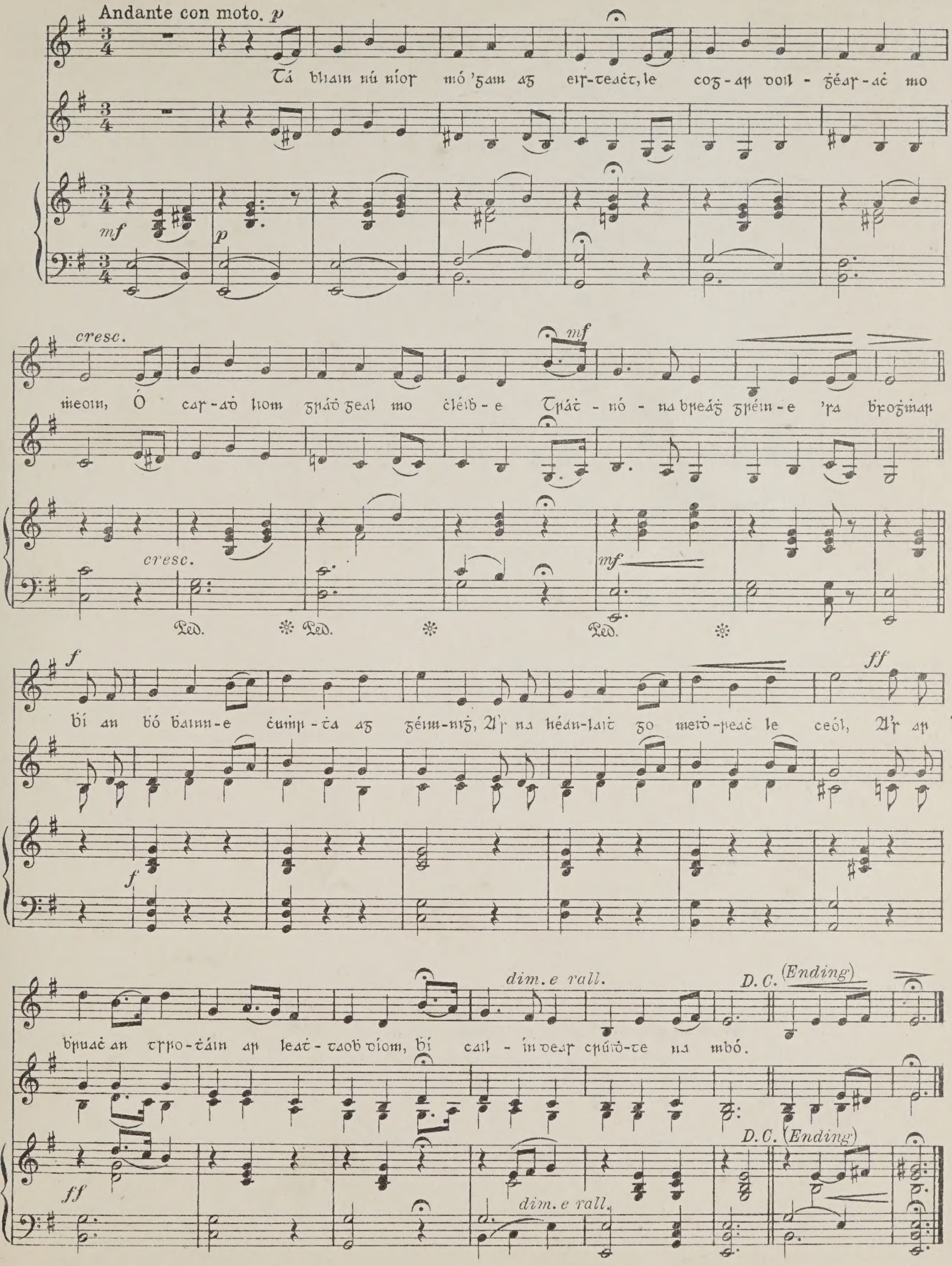
For Irish song see "Ar gCeól Féinig" p. 52.

An Crúiscín Lán.



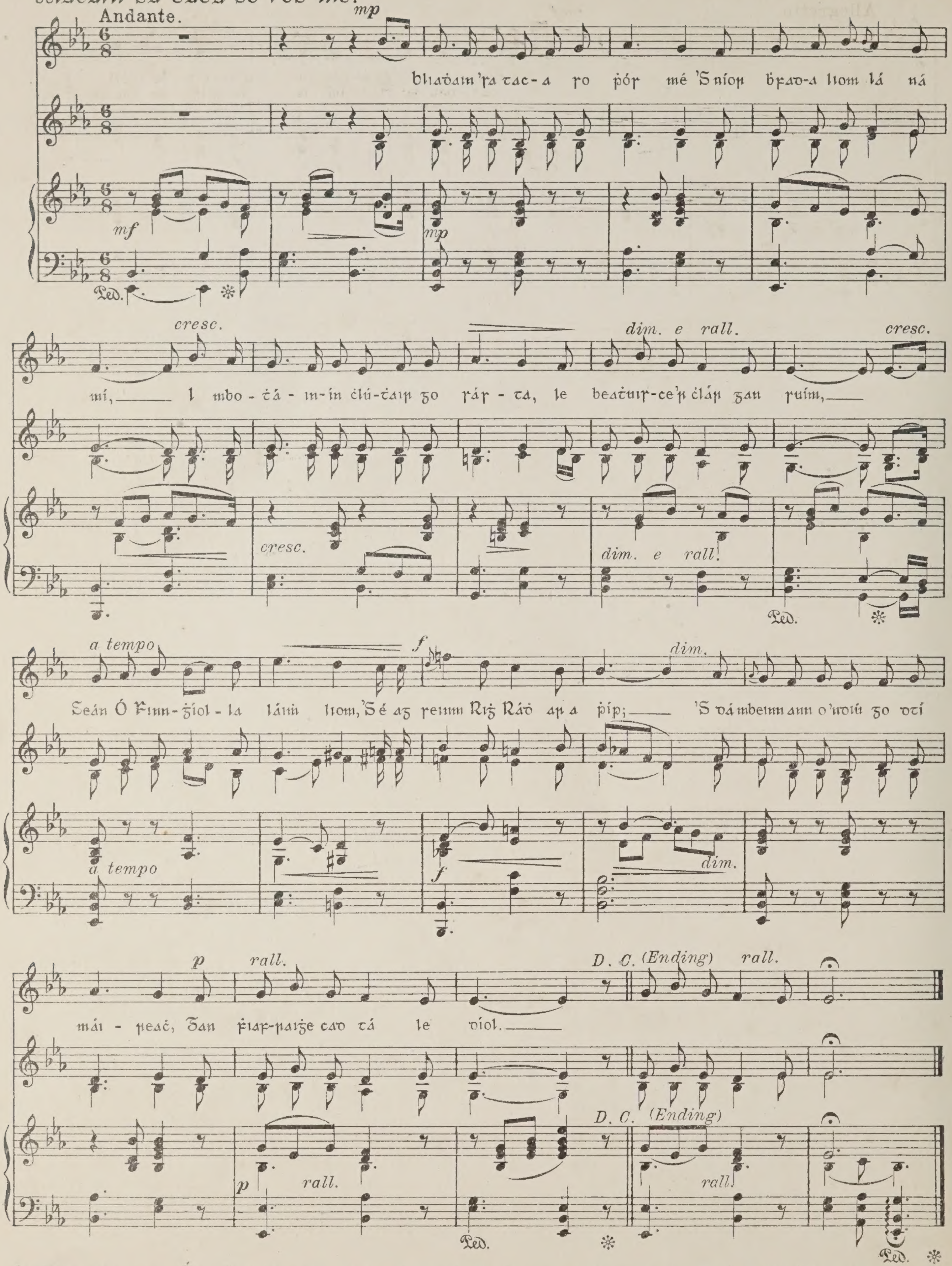
For Irish words see "Ar gCeól Féinig" p. 204. Anglo-Irish words are found on p.166 of IV Series of "Songs of the Gael".

Cailín Deas Crúiḋte na mBó.



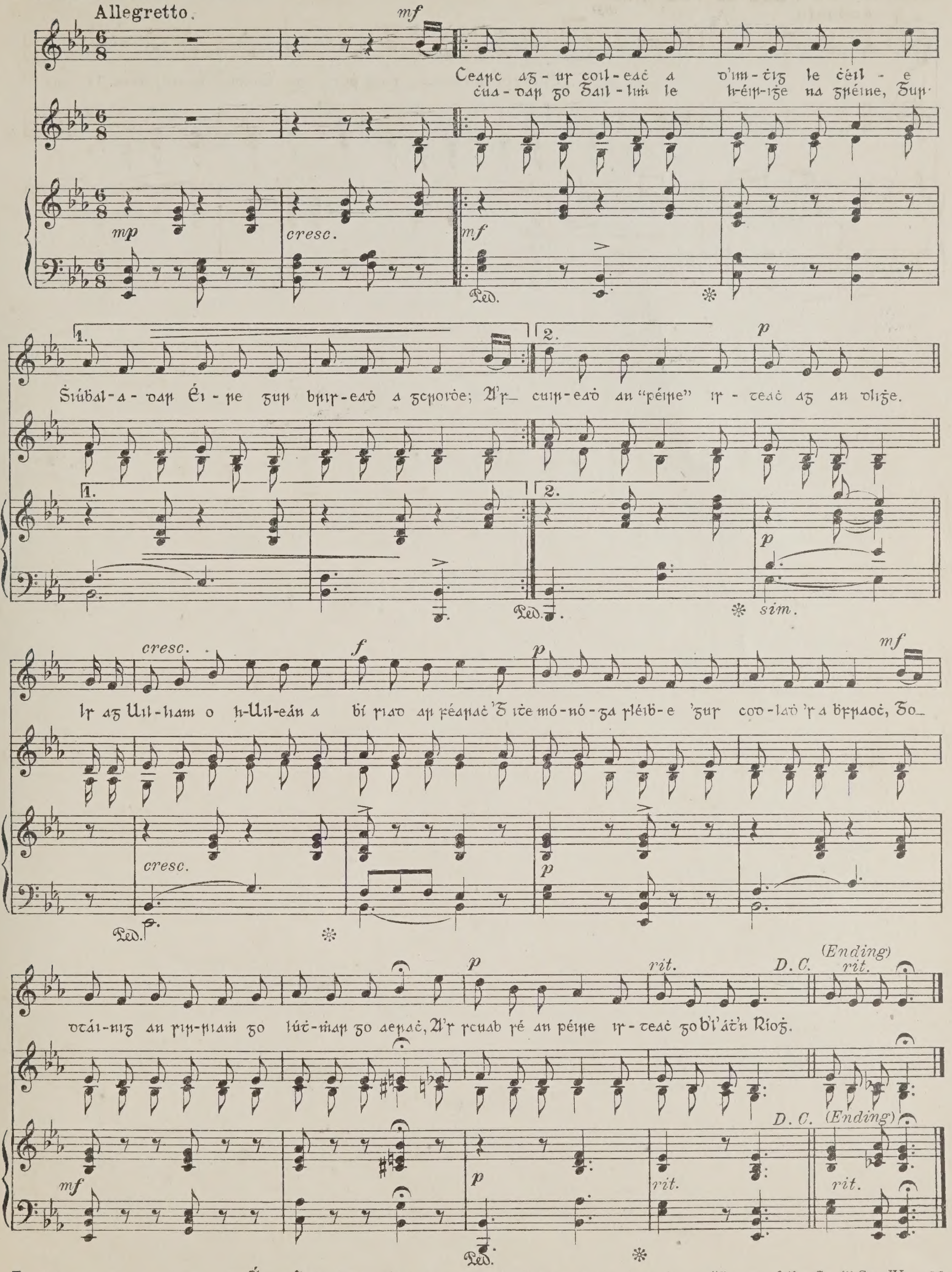
See p. 70 of "Ar gCeól Féinig" for Irish words. Also p. 83 of "Ceól ár Sinsear." For Anglo-Irish songs for the air see "Songs of the Gael," Series I pp. 166 and 168. Also Series III p. 112 and Series IV, p. 322.

Bliaḋain 'sa taca so ṗós mé.



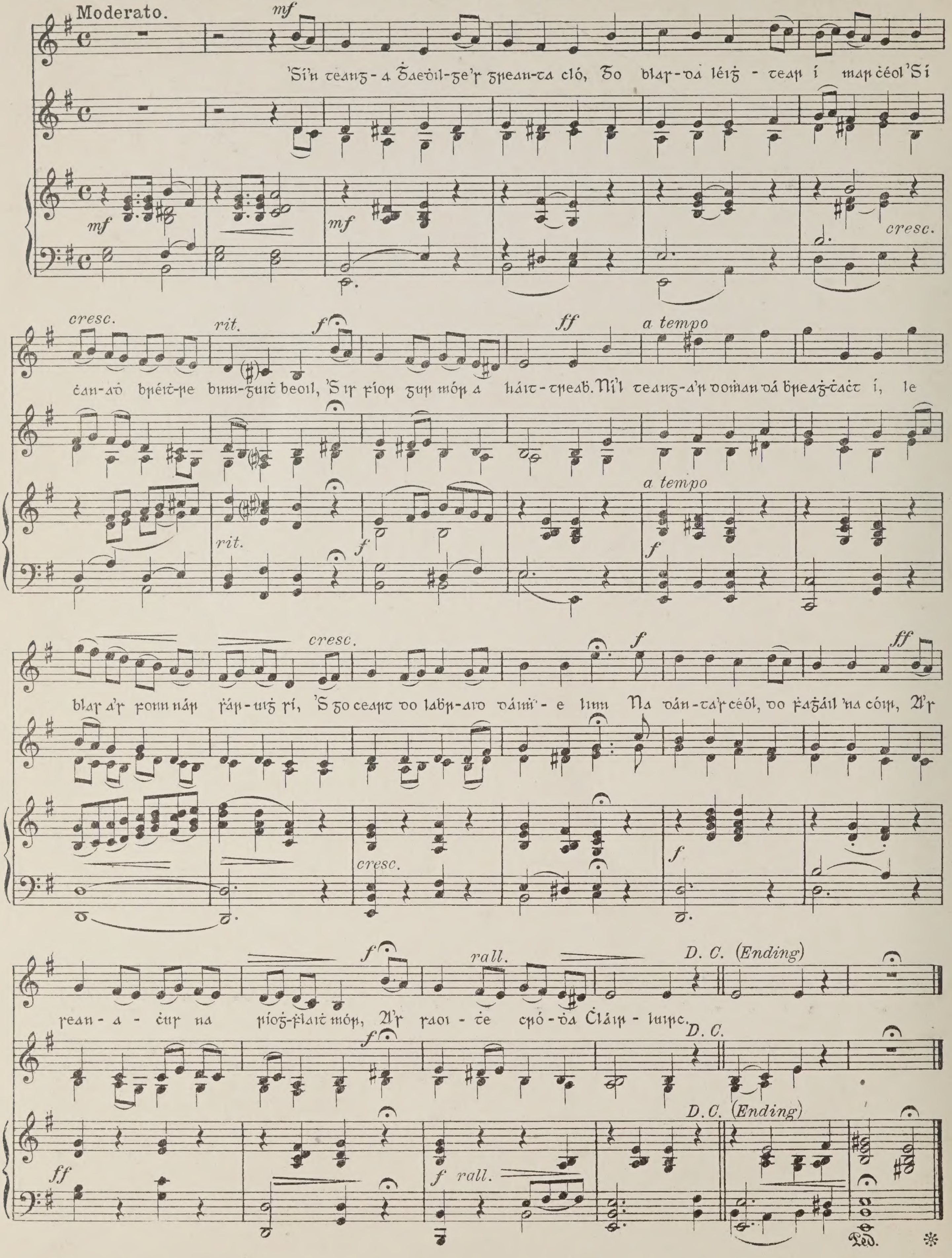
For Irish words see "Ár gCeól Féinig" p. 152. For Anglo-Irish song see "Songs of the Gael," Series IV. p. 184.

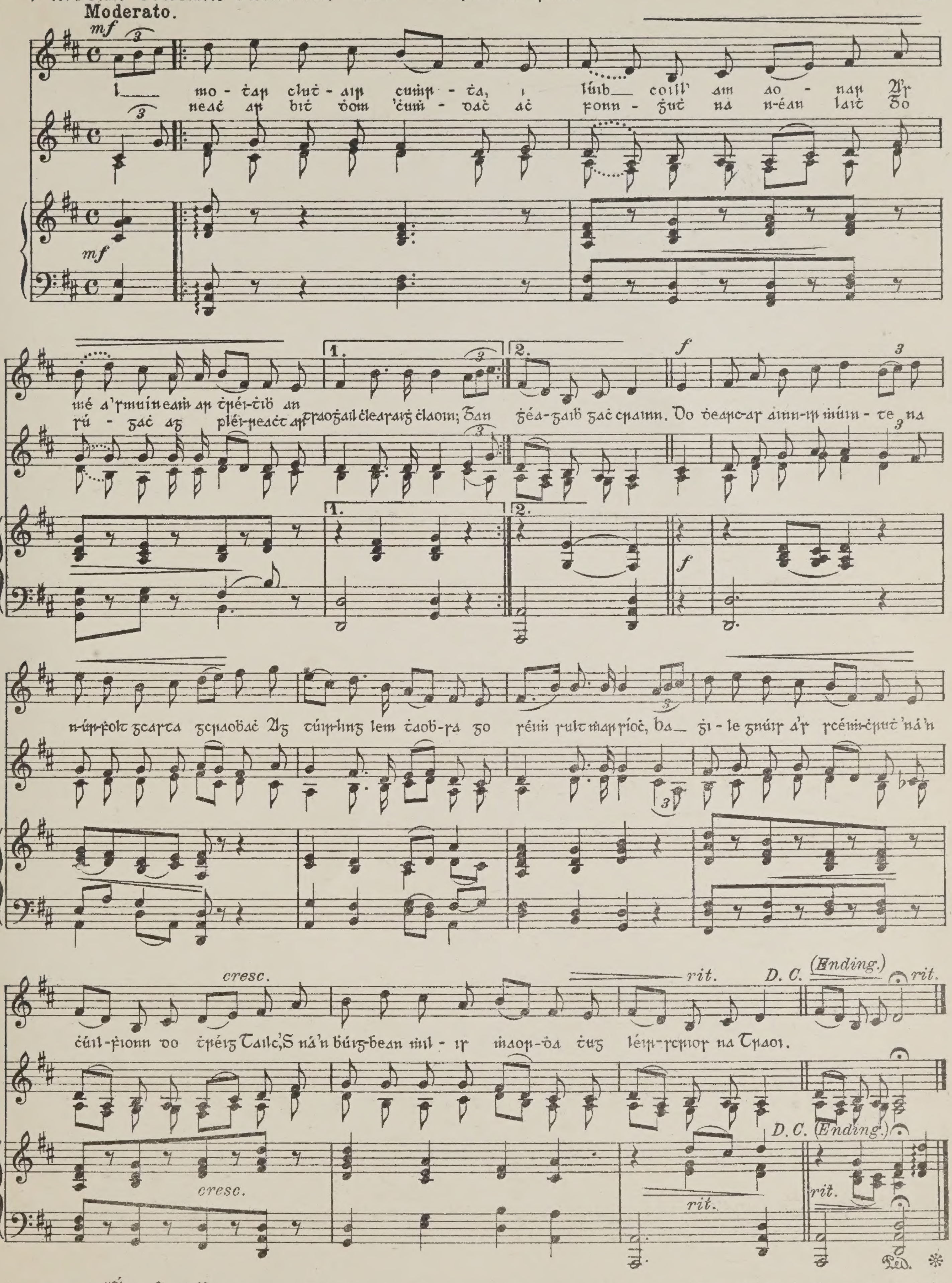
Ceanc agus coileac.



For Irish words see p. 170. of "Ár gCeól Féinig" For an Anglo-Irish song for the air see "Songs of the Gael," Ser. IV. p.38.

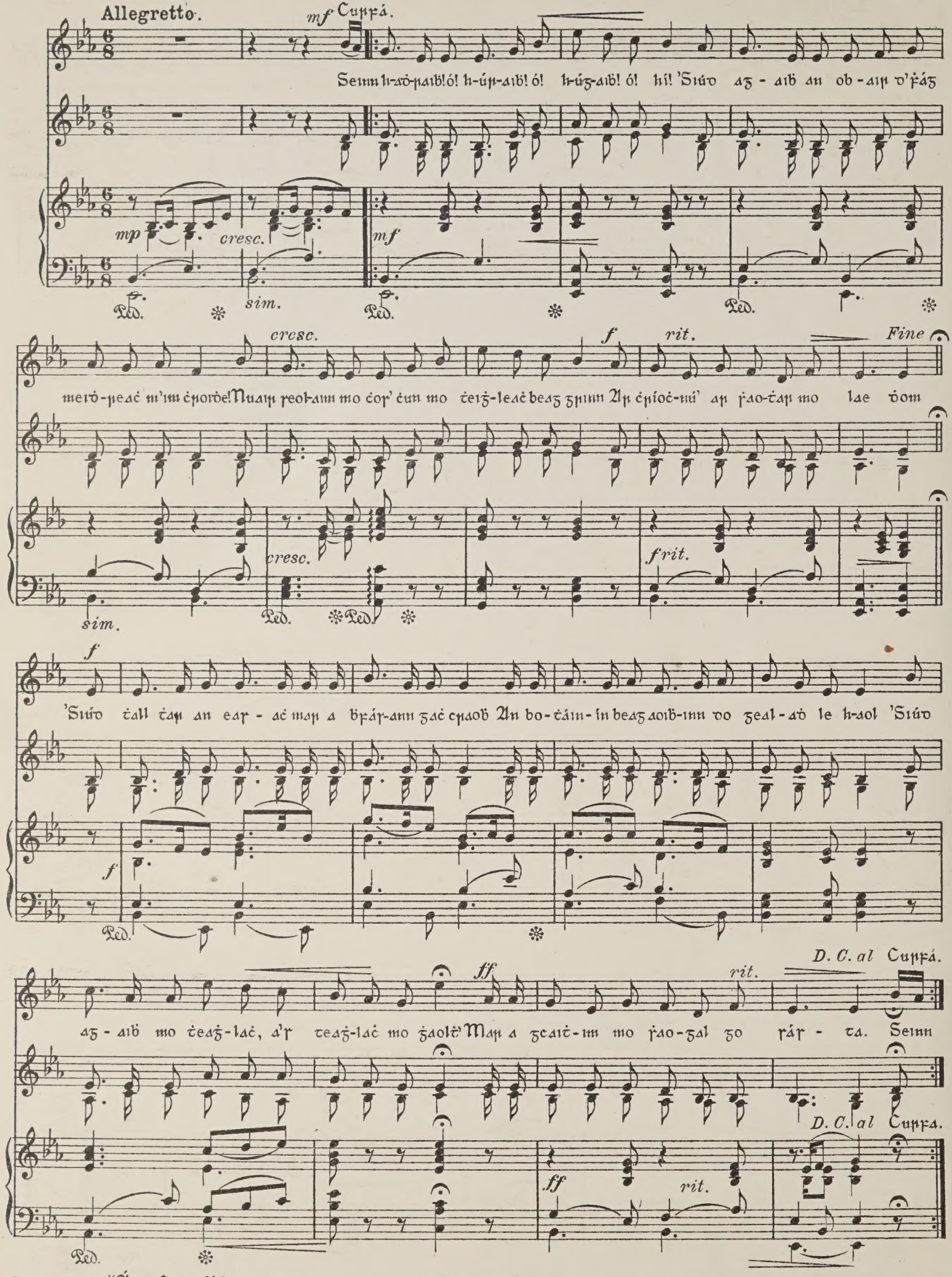
Dán-Molaḋ na Gaeḋilge. Fonn: "THE PRINCESS ROYAL." (O'Carolan.)



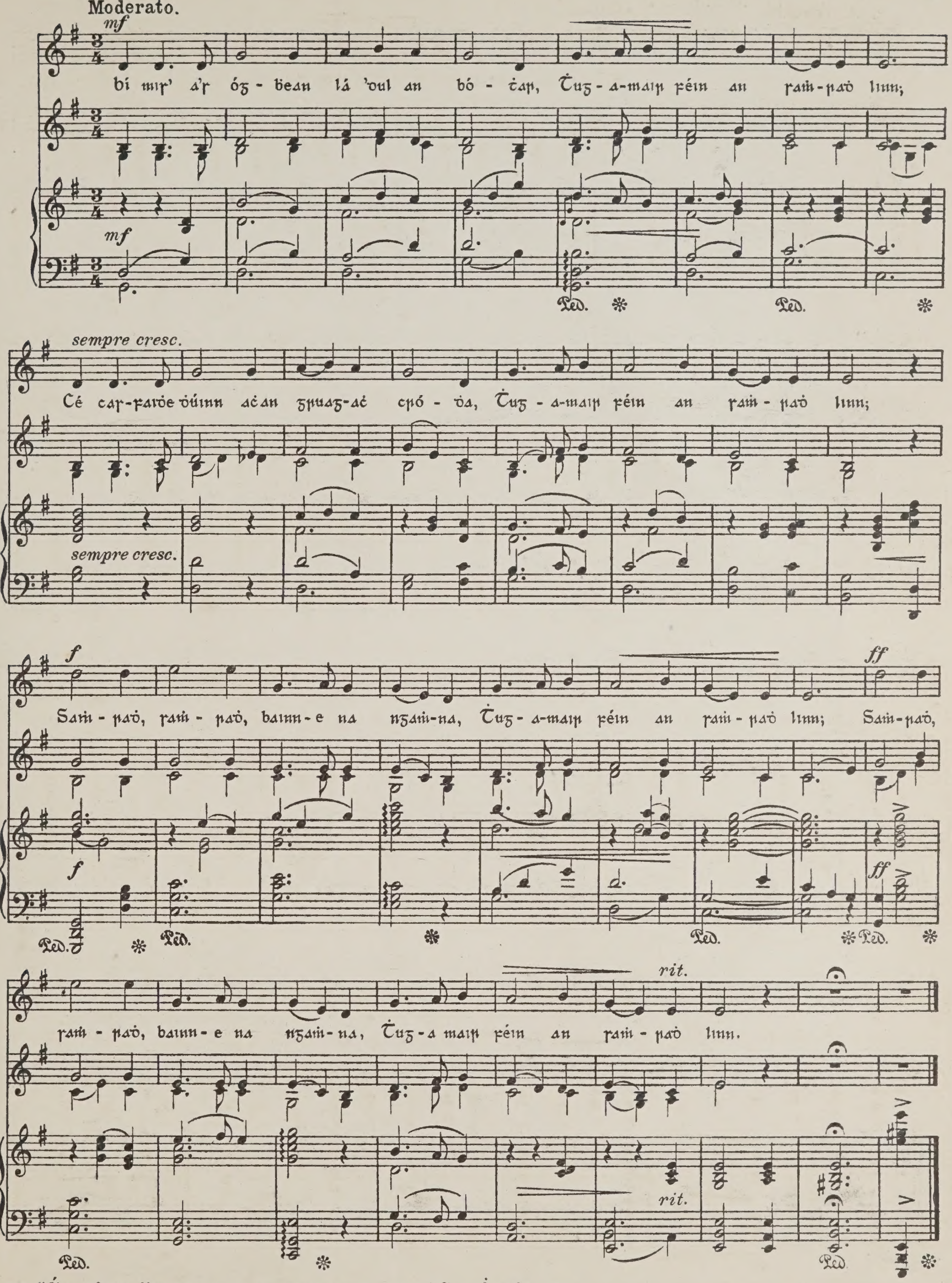


See p.80 of "Ár gCeól Féinig" for the Irish song. For Anglo-Irish songs see "Songs of the Gael," Series I. pp.260 and 326. Also Series III. p.94.

mo ṫeaġlaċ.

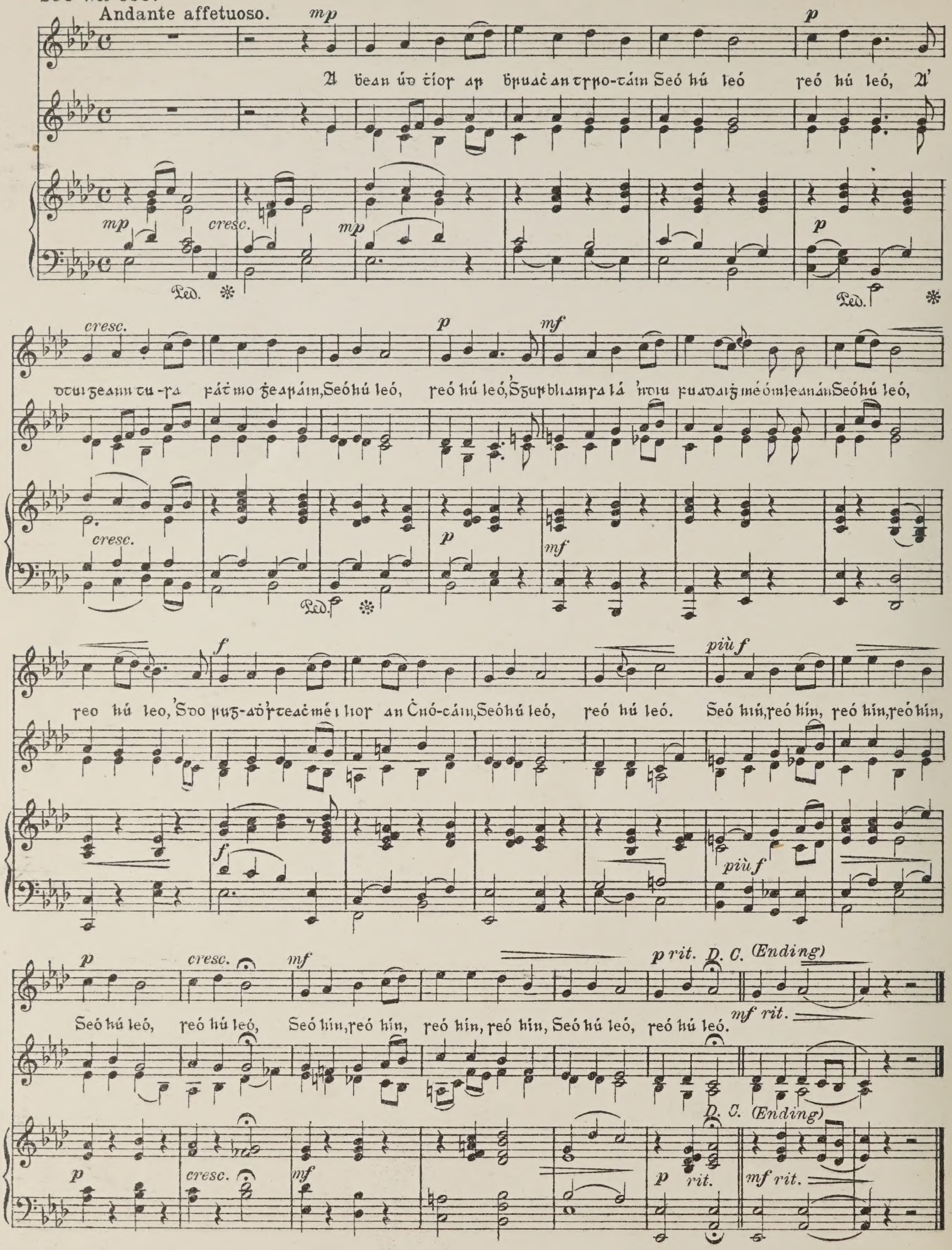


See p.58 of "Ár gCeól Féinig" for Irish words. For Anglo-Irish song see "Songs of the Gael," Series II. p. 26.



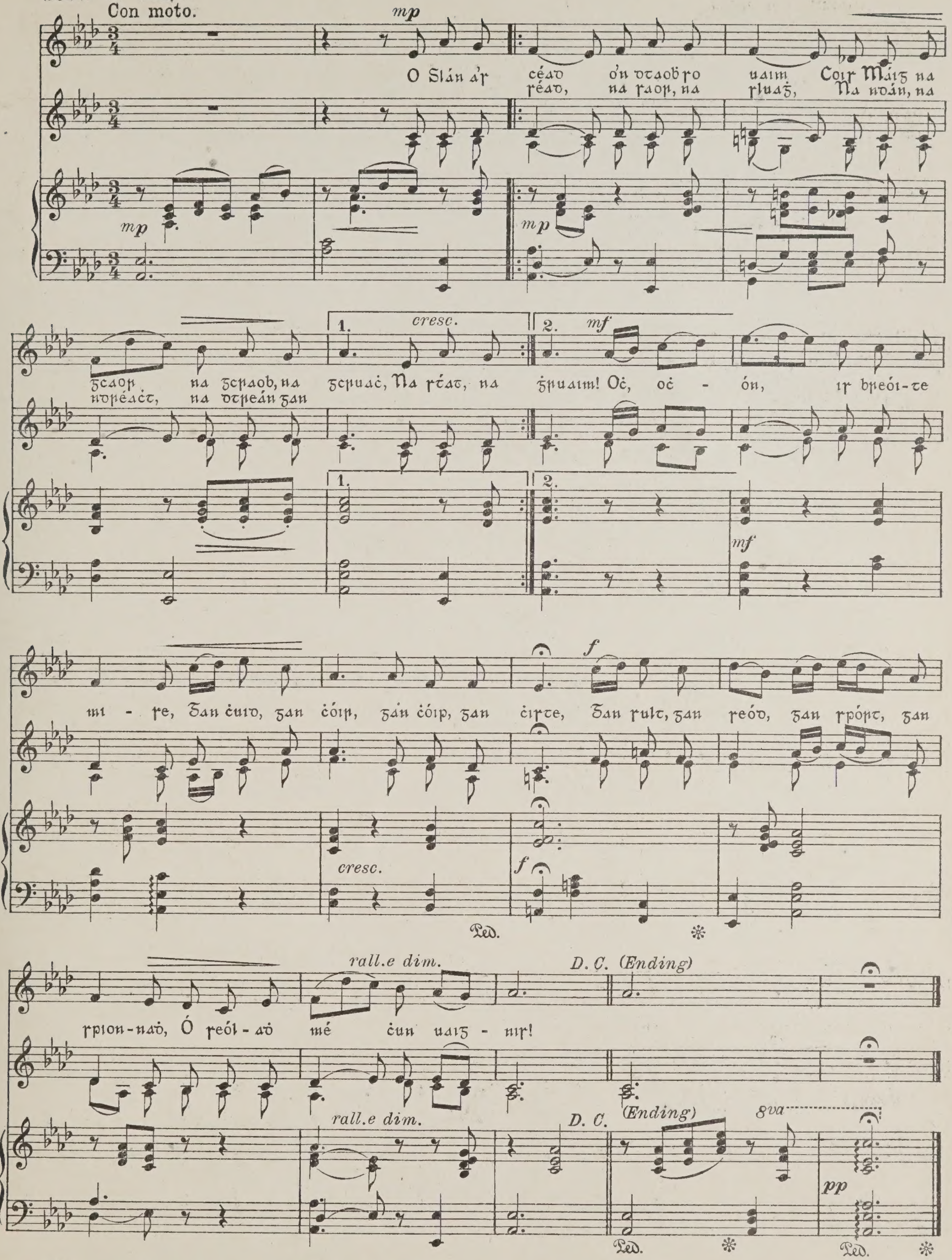
See "Ár gCeól Féinig" p. 10 for Irish words. Also "Siḋ-Ċeól" p. 46.

seó hú leó.



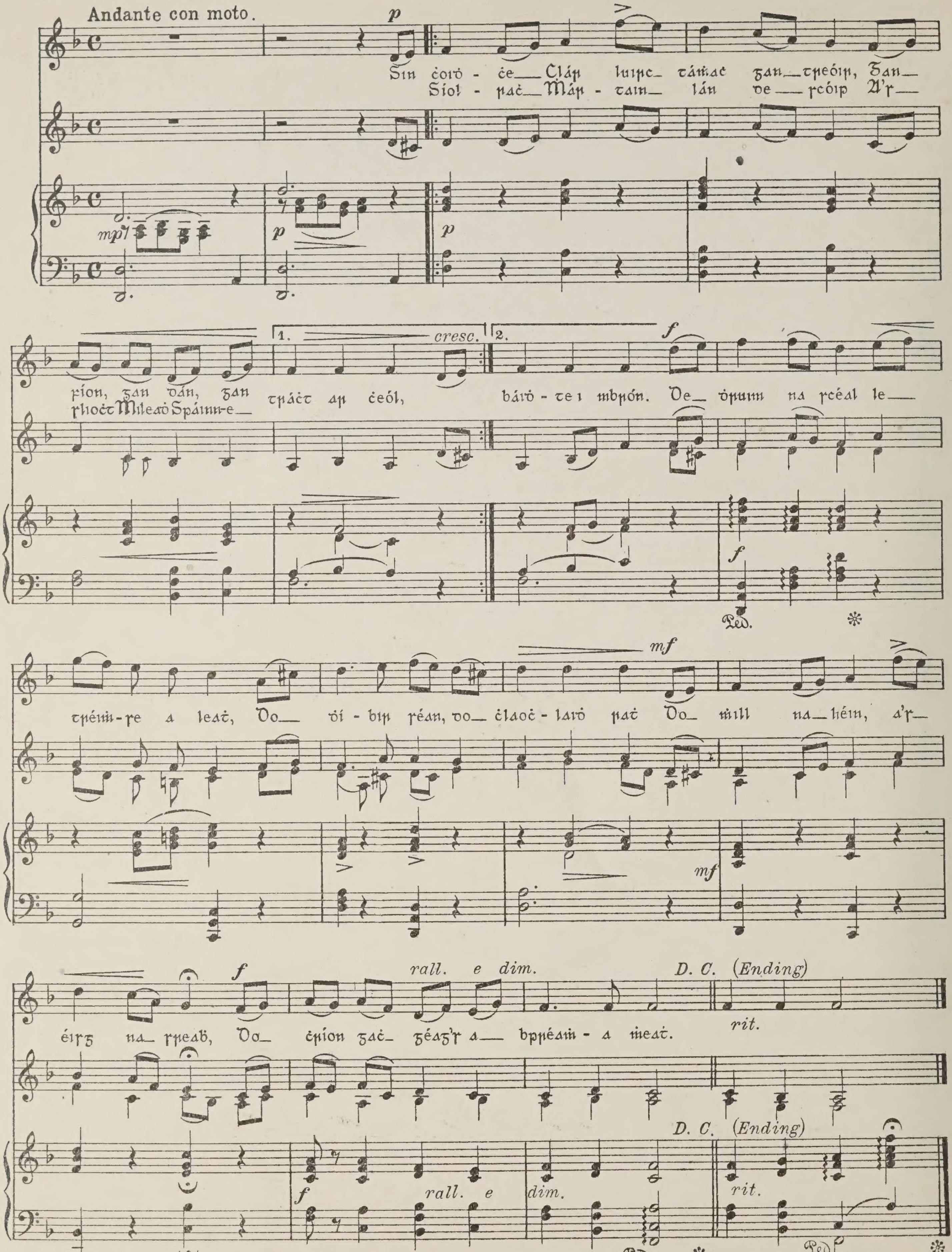
For Irish song to this air see "Ár gCeól Féinig" p. 196. For Anglo-Irish words see "Songs of the Gael," Series III. p. 243

Slán le Máiġ.



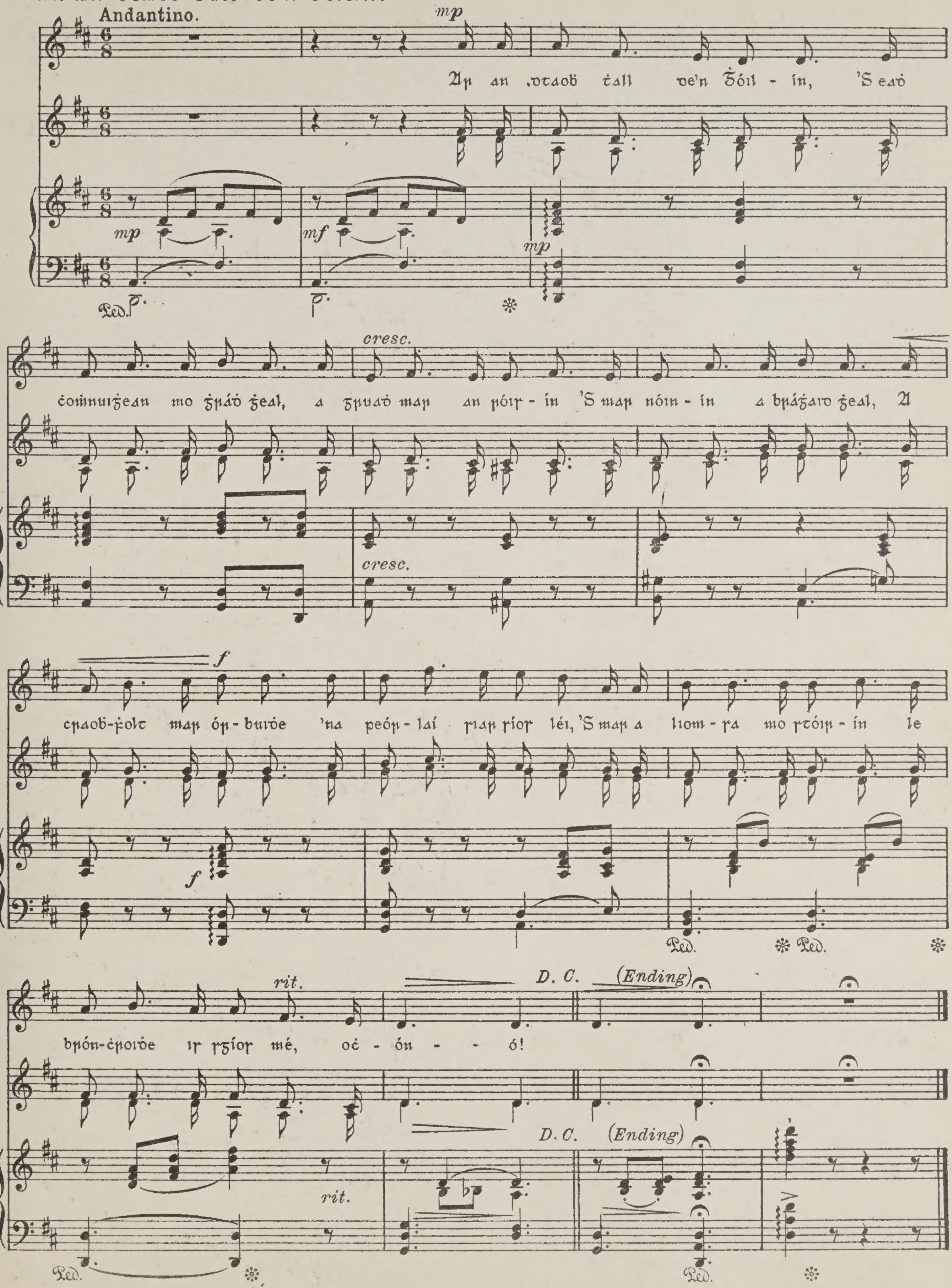
See "Ár gCeól Féiniġ" p 112 for Irish song. For Anglo-Irish songs set to this air see "Songs of the Gael," Series I. p.90 Series II p.214 and Series III p.224

SIN ĊOIḊĊE CLÁR LUIRC. Fonn: "An ceó druċta."



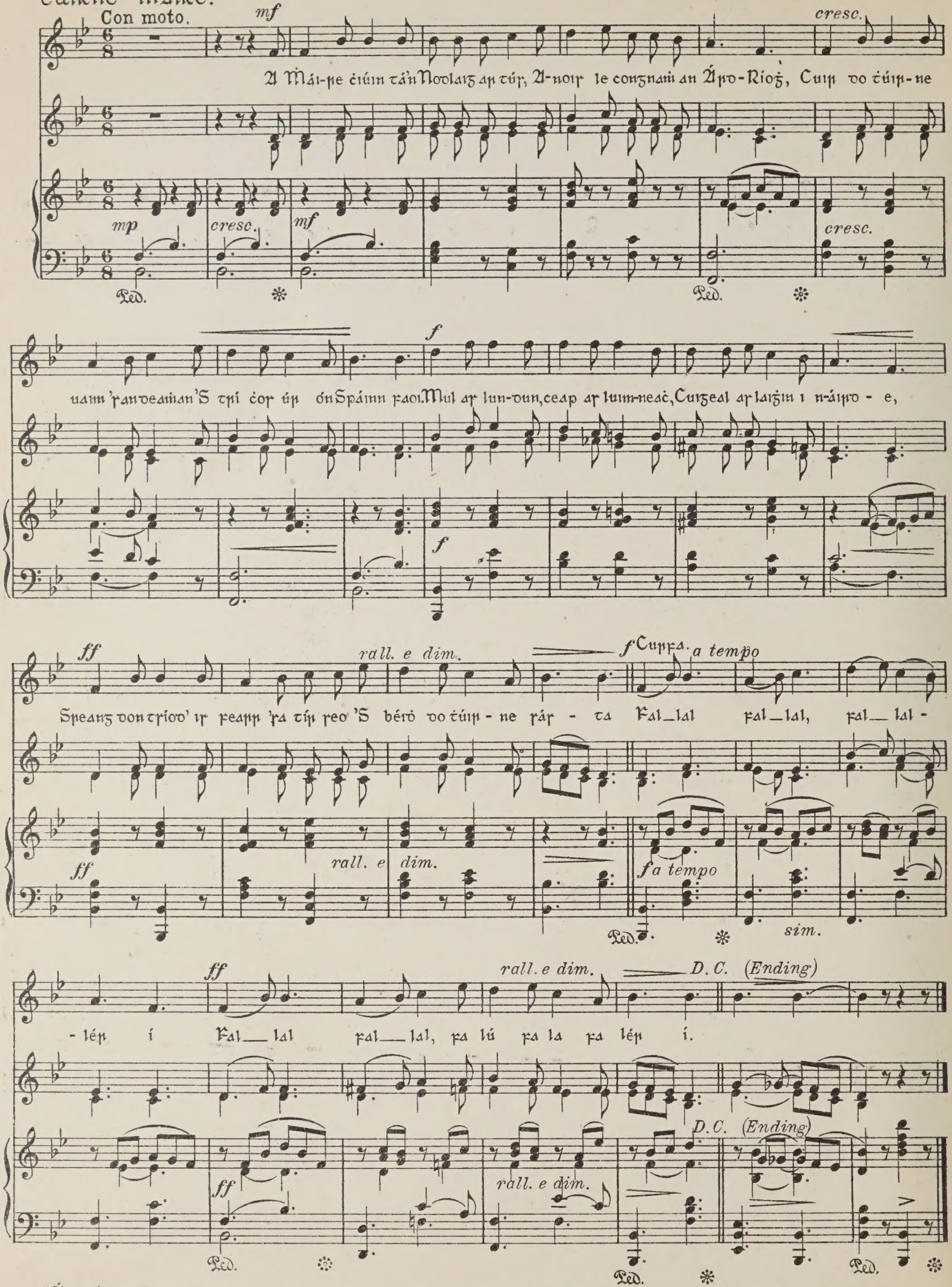
For Irish song see "Ár gCeól Féinig" p. 106. For Anglo-Irish songs set to this air see "Songs of the Gael," Series I. pp 156 and 317. Also Series III. p 212.

AR AN DTAOḂ ṪALL DE'N ĠÓILÍN.



For Irish songs to this air see "Ár gCeól Féinig" pp. 26 and 212.

Túirne Ṁáire.



See "Ár gCeól Féinig" p.214 for Irish song. For Anglo-Irish song for the air see "Songs of the Gael," Series III. p.50.

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